


NOW WE'RE INTERNATIONAL PUBLIX HOSTS!

INTERNATIONAL
NUMBER!

Publix  **Opinion**

INTERNATIONAL
NUMBER!

The Official Voice of Publix

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PROPOSE SPREAD FOR SCHOOL

PUBLIX-PARAMOUNT THEATRES
NOW GIRDLE THE UNIVERSE

By J. H. SEIDELMAN
(Assistant Manager, Foreign Department, Paramount Famous Lasky Corporation)

The news that Publix Theatres Corporation is to send stage production units to Canada for the first time, brings an international flavor to the activities of this gigantic exhibition branch of the world-encircling Paramount organization. Publix unit shows start in Montreal, at the Capitol, in September. This is the very first occasion of Publix sending a unit into what is to the United States foreign territory, and by the very nature of its gesture it should once more provoke every Paramounteer, no matter what his capacity, into once more contemplating the international ramifications of this Paramount organization.

What a story this is to re-write and localize for your Sunday newspapers! It will build public confidence in your theatre!

Just as the Domestic Department within the United States and Canada has its Publix circuit of theatres, so the Foreign Department of Paramount has its chain of theatres, supervised and controlled by the foreign department. The bond of Paramount is the sole link between these two theatre organizations. Publix operates its domestic theatres and the Foreign Department operates its theatres abroad in a number of countries.

Mutually Beneficial
It is the spirit of cooperation, and not of presumption, which prompts the remark that each circuit can learn and benefit from the other. Each has its array of problems, its set of local conditions, its varying tastes and appetites. What they have in common is the worldwide bond of human nature. And so the Publix systems and ideals go forth from here into distant lands, and from these distant lands come ideas and thoughts adaptable to, and adopted by, Publix.

You may well ask into what parts of the globe go these Publix ideals. Or in other words—in what corners of the globe are these Paramount theatres of the Foreign Department?

In London you will find the splendid Plaza and Carlton theatres, built on the most modern lines, and both less than two years old. In ideals and management these are Publix houses. Week in and week out they both play host to visiting royalty, the Plaza being equipped with a special Royal Box for this purpose. Few theatres in the world can claim the distinction of the Plaza in the vitally important matter of playing host to the world's notables.

Theatre in Paris
Likewise the Paramount in Paris, a theatre of infinite splendor, and the only motion picture house on the Continent of Europe equipped with an air-conditioning plant. During the recent European heat wave this was the only theatre to play to a profit in Paris.

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CHATKIN GETS ADDED
BURDEN IN PUBLIX

Announcement has been made by Sam Katz, president of the Publix Theatres Corporation of the enlargement of responsibilities and duties of David J. Chatkin, who has been in charge of the buying of short film subjects for the Publix circuit and as division manager of the Eastern Theatre Division. His territory of theatre supervision for the Home Office includes all operations in New York City and Brooklyn, the "Metropolitan" in Boston, Shea's "Buffalo" and "Hippodrome" and neighborhood theatres in Buffalo; the "Olympia" in New Haven, and the new "Minnesota" in Minneapolis, including the Finkelstein & Ruben-Publix operations in Minneapolis and St. Paul.

Mr. Chatkin will continue supervision of the buying of short subjects and theatre operation in his district, as well a participation in other problems of the industry.

The further elevation of Mr. Chatkin within the ranks of the senior executives of Publix is another striking and encouraging example of the Publix policy of giving recognition within the organization.

Mr. Chatkin ranks high in the industry for ability in its numerous phases. He has been in charge of film distribution and sales for years, with major organizations, and has had practical and intimate experience in almost every other branch of the industry. He has been an executive in Publix since its organization, during which time his accomplishments have proven of invaluable assistance not only to the organization, but to subordinate individuals as well.

PARADISE GETS
PUBLIX UNITS

Paradise, new Publix-Balaban & Katz theatre on the west side of Chicago, will become part of the wheel playing units originating at the Oriental theatre here. This will prolong the stay of "B" units in Chicago to five consecutive weeks and giving the troupes nine weeks of time.

Paradise open on or about Sept. 1. Mark Fisher will be master of ceremonies.

ECONOMIES TO
WIN BOOSTS
FOR WORKERS

Following publication in "Publix Opinion" of the statement by Mr. Katz, calling for more rigid economies in operation, response of a most encouraging sort is being given in most quarters, according to Mr. Nichols G. Weiss, executive in charge of co-ordination of inter-departmental affairs.

"We are finding, for instance, that telephone and telegraph accounts which total into the thousands every month, are being curbed. The attitude of enthusiasm and goodwill towards the firm on the part of all employees, is effecting many other economies; principally in assuring the firm of getting what it pays for, not only in personal service, but in offering ideas, advice and information to department heads so that the effectiveness of each department can be further enlarged.

"The greatest economies are being effected of course thru more economical purchasing of materials etc., and more economical use of same, due to the renewed keen interest employees evince in these necessary economies.

"Because of this personal attitude on the part of employees, a few are now receiving recognition which may mean promotions. The program of economy does not mean that salaries will be cut, or that one person will be made to do the work of two, for the purpose of saving a salary. There is no need of apprehension on the part of anyone who is usefully occupied."

This program of economy is a permanent one designed to assure the economic operating soundness of the firm just as much as aggressive leadership assures its superiority over competitive companies.

ASK MANAGERS IF COURSE IS
WANTED, THRU 'PUBLIX OPINION'

Acting upon a suggestion made by the editor of "Publix Opinion," Mr. Harry Marx, General Director of Theatre management, has under consideration a plan whereby "Publix Opinion" will be enabled to print in each issue, a sketchy "correspondence" course in theatre-management, based upon the operations of the Publix Schools for Management, directed by Mr. Jack Barry.

The objections to the "correspondence" course in "Publix

3 CRITICS NOW
COVER WIRED
THEATRES

Now the highbrow editors of the music columns are devoting their attention to synchronized film.

When Emil Jannings' newest Paramount feature "The Patriot" was released as a Lubitsch special, and had its premiere at the Rialto theatre in New York, it was regarded by many of the most important music critics as an event of sufficient magnitude to warrant serious discussion.

The motion picture theatre today, therefore, is now in the peculiarly happy position of warranting attention from three reviewers on the dailies.

The movie critic takes a crack at the films, the dramatic or vaudeville reviewers are there for the stage shows, and now the music critics are tossing their hats into

(Continued on Page 2)

Write your letter TODAY on this subject! You won't be asked again, or in any other manner! Your opinion, either way, is valuable and Mr. Marx needs it.

Opinion" are numerous.

In the first place, it is possible thereby to furnish valuable ammunition to the opposition.

In the second place, the effort, at best, will be sketchy, and will not do full justice to the splendid work that Mr. Barry and the management department is accomplishing in training for the industry a high quality of junior executives.

In the third place, the work of getting this material ready for publication is a huge and toilsome job which will go completely to waste unless house managers, advertising managers, and others who read "Publix Opinion" are willing to take the articles and personally conduct from them a miniature "management-school" in each theatre.

The Home Office executives feel that most of the subjects being taught in the school in New York are well known to experienced showmen—but that unless recalled to the attention of a veteran, new-comers to the industry from other than the school channels might not have the benefit of the instruction because the veteran manager might forget for the moment the importance of the knowledge he struggled so hard, himself, to acquire.

If a sufficient number of Publix partners, house and advertising managers will write to Mr. Marx and pledge themselves to take the articles from Publix Opinion and use them as a basis for weekly or bi-weekly lectures on showmanship in their own operation, Mr. Marx says he will be willing to recommend that the effort be made.

If sufficient interest is not evinced within the next two weeks, the matter will be dropped.

So write your opinion, one way or another, to Mr. Marx, TODAY! Send a carbon copy to your division and district manager.

PERRY MANAGES NEWMAN

Mr. C. C. Perry has been engaged as Manager of the Newman Theatre, Kansas City, and reports for duty next Saturday, August 25th.

AT YOUR SERVICE!

Here's a new service "PUBLIX OPINION" is offering to Advertising Managers, House Managers, and Executives Generally:

Any question that can be answered in New York will be answered by return mail or wire!

Just address PUBLIX OPINION at the HOME Office. The answer will come back thru this publication, from the proper authority, with approval of all concerned for deviation from routine organizational channels.

Frequently it happens that some special service is needed in utmost haste. This is the service PUBLIX OPINION is prepared to render. We'll get the proper sources to respond quickly!

Particularly is this true in the case of information wanted by local newspapers. You NOW can give a definite "yes" or "no" to newspapermen who want information that you do not feel privileged to give out. PUBLIX OPINION will act as your clearing house, and immediately get the necessary answers and approvals. You can encourage motion picture and dramatic editors, editorial writers, etc., to write directly to "Publix Opinion" for official material, information, photos, etc., that fall within the scope of Publix or Paramount's field. Any newspaperman working on an EXCLUSIVE story or feature may be assured that his interest will be fully protected by you and the Home Office.

TODAY!

Send Mr. Marx your ideas on the training course proposed for publication in "PUBLIX OPINION"

NOW PUBLIX IS WORLD'S HOST

(Continued from Page 1)

In ten other great cities in France Paramount owns and operates theatres. Ideals of service and management, gathered from the heart of the organization, are inculcated in the managers and staffs of these houses. In France, just as was the case in the United States, these ideals are making better and more frequent picturegoers of the people, and teach them to seek and to appreciate a higher grade of film entertainment.

Paramount's exhibition activities extend likewise into Belgium, into Austria and also into Spain. In this last-mentioned country there will be found Paramount's magnificent Coliseum Theatre in Barcelona, one of the most magnificently imposing theatres in the world.

Some of the farthest north motion picture theatres on the earth's surface are Paramount theatres. They are to be found in Malmoe, Sweden.

Mexico Too

Coming a little closer to the Crossroads of the World we find a Paramount theatre—the Olympia—in Mexico City. This house is the exhibition pace-setter for the entire republic of Mexico. It has men with enthusiasm and initiative at its helm and it can well be proud of some of the records it has established in both box office receipts and in the making of permanent patrons.

There still remain two countries in which Paramount's foreign department owns and operates theatres. These are Brazil and Japan. In Brazil we have the sumptuous Olimpio and Capitolio at Rio de Janeiro, and the greatest of them all, the Paramount of Sao Paulo, now rapidly nearing completion. This latter theatre it is expected, will parallel the best of the Publix 'A' houses, and the man who will guide the destinies of the theatre has been in the United States for the past two or three months acquiring knowledge and information.

In Japan our six theatres are climaxed by the palatial Hogakuzza of Tokyo, the finest film house in the nation, and the mecca of the greatest notables in the Flowery Kingdom.

So the fact is apparent that Paramount owned theatres girdle the globe. Locally there are the Publix theatres, and abroad there are the theatres owned and managed by the Foreign Department. But they are Paramount houses, all of them, inspired by the same ideals, screening the same pictures, presenting to the peoples of the world the greatest entertainment in the finest settings.

And so when Publix sends a stage unit into Canada for the first time in history we know, just a little bit more forcefully than we knew before, that Paramount is truly the international host in the matter of motion picture hospitality.

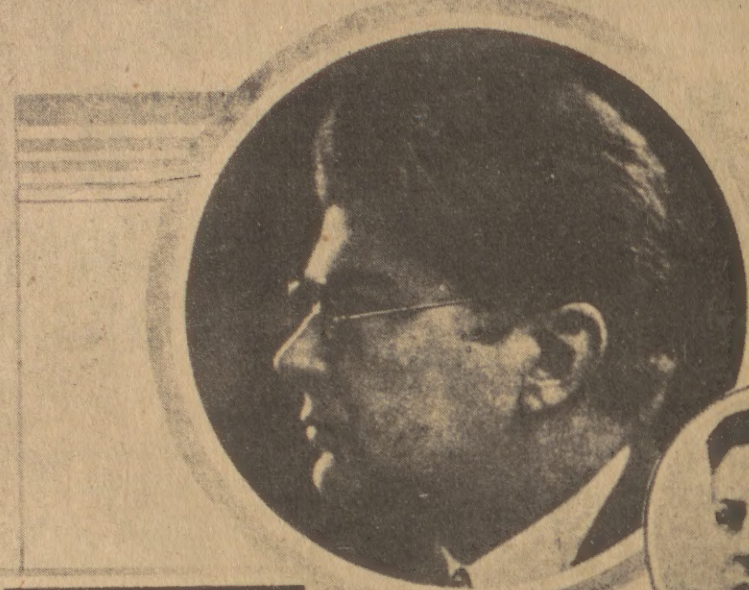
LAST CALL!

For several months, "Publix Opinion" has requested photos of Advertising and House managers, assistant managers, home office executives, field executives, organizers and orchestra leaders etc., together with a brief biography of each.

To date the returns have been very meagre.

If you all knew JUST how these photos and biographies are to be used, not only for publication, but for your identification in discussions of you for promotion, etc., you'd burn up Uncle Sam's rubber-tires complying with the request.

PUBLIX STARS MAKE "SOUNDIES"



NATHANIEL FINSTON



GIRARDO CARBONARA



DOMINICO SAVINO



ADOLPH DUMONT

Stunts Like These Make News Fans

The thrill that comes once in a life time, even for a newsreel cameraman, was had the other day by Tom Cummins of the London office of the Paramount News, when he took a ride around a five hundred foot high ferris wheel, lashed upside down to its rim. So startling was the stunt that the pictures of Cummins himself cranking away as he seemed to dangle from the sky, were almost as interesting as the film that he made of the world gradually turning topsy-turvy.

Emanuel Cohen, editor of Paramount News in commenting on the story said:

"Judging from the pictures themselves and from the clippings from English newspapers that I have received, Cummins and E. Hawkins of our London office seem to have staged quite an extraordinary feature. They had received word that the ferris wheel at Blackpool, near Liverpool, which has a tower that rises five hundred feet above the street, was to be overhauled by steeplejacks. They at once started out to cover the story and on the way conceived the idea of developing the event into the picture that they did.

WHO'S WHO IN UNIT HOUSES

File This! Corrected to July 1, 1928

Manager	Publicity Man.	Theatre	City
Geo. Laby	Lou Goldberg	Olympia	New Haven
J. C. McCurdy	Vernon Gray	Metropolitan	Boston
Vincent McFaul	C. B. Taylor	Buffalo	Buffalo
Ed. Smith	Ross Wiegand	Minnesota	Minneapolis
John Balaban	W. K. Hollander	Chi-Tiv-Upt	Chicago
Arthur Baker	Jack Shelley	Denver	Denver
H. B. Watts	Archie Bailey	Riviera	Omaha
Nate Frudenberg	Lionel Wasson	Capitol	Des Moines
Ernest Morrison		Palace	Dallas
Raymond Jones	Gene Finley	Worth	Ft. Worth
Wm. O'Hare	Robt. Kelly	Texas	San Antonio
C. B. Pincus	L. C. Furman	Metropolitan	Houston
Sidney Dannenberg	Louis Flinske	Alabama	Birmingham
Robt. Hicks	Jack Chalmers	Howard	Atlanta

PARTNERSHIPS

Geo. Trendle	Oscar Doob	Michigan	Detroit
Spyres Skouras	Reeves Espy	Ambassador	St. Louis
	Geo. Tyson	Indiana	Indianapolis
A. E. Chaddick	Maurice Barr	Saenger	New Orleans
Gus Eysell	Robt. Doman	Metropolitan	Los Angeles
Joe Nase	Frank Whitbeck	Granada	San Francisco

LOEW HOUSES

H. P. Kingsmore	Junior McGeehan	Century	Baltimore
J. H. Brennan	Joe Di Pesa	State	Boston
W. A. Haynes	H. H. Maloney	Allen	Cleveland
E. J. Melniker	Chas. Winston	Ohio	Columbus
Wallace Allen		Palace	Indianapolis
H. H. Maloney	Hal. Oliver	Midland	Kansas City
Livingston Lanning	Wm. McGrath	Penn	Pittsburgh
Mr. Raymond		State	St. Louis
Wm. Saxton		State	Syracuse
Larry Beatus	Sam Rubin	Palace	Washington

3 CRITICS NOW COVER WIRED THEATRES

(Continued from Page 1)

the ring. A few years ago, the cinema theatre was deemed unworthy of note by critics. Today, besides the three critics already mentioned, the art editor frequently discusses the art objects with which the modern theatre is loaded, and the book-review editor finds interesting news-material in comparisons between book and film-production.

Paramount Fortunate

In the case of "The Patriot," Paramount was extremely fortunate in having a ready made organization of competent musical authorities to do the work of setting canned music to the film. The Publix and Paramount theatres group of nearly 1200 theatres in the United States, Canada and Europe, has had the experience that comes from paying and directing nearly 50,000 union-musicians every week.

To organize and direct this huge army of music makers, Publix found it profitable to employ a high-type of musical executives, music theorists, music scholars, and creative artists. These, under the general direction of Nathaniel W. Finston, have for several years, made excellent musical progress in the theatres. Now they are duplicating the effort not only in the theatres where orchestras are to be retained, but for the "canned" music as well.

Thus it is that in scoring "The Patriot" for the 75 piece Paramount Theatre orchestra, the six years of phonograph recording experience possessed by Mr. Finston stood him in good stead. Also his ten years of conducting the huge cinema-symphonies in such theatres as the Paramount, the Rivoli and the Capitol in New York, The Chicago, Tivoli and Uptown in Chicago, and other great edifices of the movies. Prior to that, Finston, as concert master under such men as Walter Damrosch, and in similar employment in the New York Metropolitan opera orchestra, the Boston Symphony and other great organizations, has had an enviable foundation for the worthwhile things in music. His organization is patterned from practical ideals gained in eighteen years of that kind of music. Adolphe Dumont, who, under Finston's supervision, scored and conducted the music played for the synchronization of "The Patriot," almost parallels Mr. Finston's experience.

Original Compositions

All of the music, except for the Russian hymns sung by the Imperial Russian choir during the "overture" and several scenes, is made up of original compositions for this picture. These are the works of Girard Carbonari and Dominico Savino. In orchestration, the star trumpeter of the Philadelphia Symphony, the first violin of the New York Philharmonic, and several noted horn players from other noted orchestras, augmented the Paramount Orchestra under Mr. Dumont's baton.

Jack Shelly Has Denver in Uproar

The late Houdini and a few champion jugglers doing their best tricks would only be giving a weak imitation of Jack Shelly of the "Denver" in Denver, Colo., these days, as he closes up his "Take-a-Chance Week" Campaign, and does some nifty hand-balancing and foot-racing in conjunction with his personality contest. He is keeping the newspapers flooded with great pictures and ticket selling news-stories, and at the same-time, photos indicate that he has plenty of street-ballyho at work constantly.

PARAMOUNT NEWS-REEL AGAIN THRILLS WITH DARING SCOOP

Smashing his way through a water tight government censorship and the hundreds of red tape tangled miles that lay between him and the American border, Robert Turnbull, Mexico City staff cameraman for Paramount News came through with the first pictures on the assassination of President-elect Obregon and gave Paramount another nation-wide scoop.

WHY YOU SHOULD FEATURE YOUR PARAMOUNT NEWS

A FEW weeks ago "Publix Opinion" told you about the daredevil courage Paramount cameramen displayed for the benefit of your theatre, when the "Bremen" flyers crashed.

Now comes this epic of Obregon, and Turnbull! The daily press tells the public about these scoops!

If YOU don't play them up in your ads, YOU lose money! And you deny to the public a chance to see what they've read!

PARAMOUNT'S NEWS-REEL IS ONE OF YOUR BEST STARS!

Emanuel Cohen, Editor of Paramount News in commenting on the story, stated:

"In some ways this story was one of the most troublesome to cover that we have had this year. The fact that we did come through first is entirely due to Turnbull's strenuous efforts and to the organized and persistent plugging that the entire Paramount staff gave to the story.

Slept in Plane

"In the first sixty hours that followed the killing of the Mexican leader, Turnbull had only what sleep he could secure while flying. During that time he traveled nearly two thousand miles over and through some of the most dangerous country on the continent. A dozen different plans had to be worked out, discarded and remade, air mail schedules had to be checked, planes hired and means of communication fought for. All this had to be managed by Turnbull in addition to covering the story itself.

"When it came to making the pictures, American cameramen suffered all kinds of handicaps, even at times risking their lives. Within a few minutes after Obregon was killed, armed troops were patrolling the streets and hustling the news men to cover. Feeling ran high, rioting broke out in a dozen different points and no one knew whether the country was about to be precipitated into another bloody revolution. The Government immediately proceeded to clamp down a tight censorship on the telegraph lines. In the excitement that followed, the telephone service became disrupted and it was impossible to get through to New York or for that matter make any kind of long distance call. Finally, all airplanes in the neighborhood of Mexico City were rounded up by the Government and not permitted to be moved from their hangars during the crisis.

Block Photogs

"But before the military patrols had managed to block picture making and restore order in the city, Turnbull had shot several hundred feet of film. This he got off on the first north bound train as a check in the event of miscarriage of other plans. He then hustled out and re-shot these first scenes as well as others that were momentarily developing. The next eight hours he divided between trying to get telephone or telegraph messages through to New York, trying to hire a plane that had not been tied up by the Government, and covering the great crowds that milled ominously

through the streets or sullenly waited outside the assassinated leader's home.

Got Plane

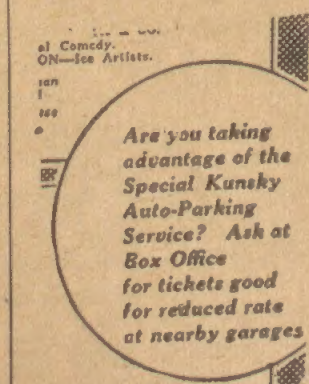
"After a long night's work, Turnbull finally located a plane in Tampico, some two hundred miles from Mexico City and governmental restrictions. From New York, I at last managed to get in touch with him and formulate definite plans by using the American Consulate and American Embassy in Mexico City to transmit my messages. Turnbull rounded off his story, had the Tampico plane flown secretly to a point twenty miles outside of Mexico City and early in the day he took off for the American border some five hundred miles away.

"Meanwhile, I had telephoned Urban Santone, our San Antonio Bureau Manager, to hire a plane and fly down to Brownsville to meet Turnbull. Hugh Jamieson from the Dallas office, also secured a plane and flew south to Laredo to intercept Turnbull's first shipment, made by train. No sooner had packages of film been received than both planes took off for Dallas. They arrived within an hour of each other. The negatives that they carried were rushed to the Dallas laboratory, developed and duplicated. The original negatives were tossed aboard the airmail plane leaving that afternoon for Chicago and New York, while prints were prepared for the south, southeast and southwest from the dupe negative held in Dallas.

"Twenty-four hours later Turnbull had managed to work his way on board the special funeral train bearing Carranza's body, and was making a quick trip back to Mexico City to guard his territory. Fifteen hundred miles to the northeast our men were waiting at the New York air field with a fast car and two motorcycle policemen as outriders to bring the Obregon film into town to a waiting laboratory force, as soon as the airmail plan arrived. And not only was a complete beat scored that night, with Paramount News the only newsreel on Broadway with the Obregon pictures, but also into every corner of the country the pictures were rushed, by airmail, fast car and train, with the result that in practically every instance, Paramount News was days instead of hours ahead of its competitors."

AUTO PARKING AD-NOTE GETS DETROIT COIN

Oscar Doob of the Publix-Kunsky theatres in Detroit, with his usual forcefulness, has effected a means of getting auto owners to come to the theatre. The publicity department staff went around and made arrangements with nearby garages and parking-stations, whereby all parking business sent by the theatre would be accepted at reduced rates. A campaign of screen trailers and "spots" in the display-ads as shown herewith, got the attention of auto owners, who would drive to any Publix-Kunsky theatre, where a parking station attendant in uniform



took the car and guaranteed to bring it back two hours later. This service is getting so much talk in Detroit that George W. Trendle, General Manager of the Kunsky-Publix enterprises concedes that it is a valuable business getter.

INTRODUCING MR. MICKEY FINN

Because of the expressed opinion in many important quarters that the peculiar services of Mickey Finn might have salutary effect within the organization, the Editor of "Publix Opinion,"—always striving to please—has placed Mister Mickey under exclusive contract for this publication.

Mickey is tireless. He works day and night, and his energy, showmanship, loyalty are unquestioned. Watch for his contributions in "Publix Opinion." He'll de-bunk everything, anything, and anybody.

If you like the effect of his stuff, write to the Editor and say so. If you don't,—keep it a secret or Mickey'll find out about it. We can fire him anytime we want to, as he only has a one-way contract.

Christie To Make Famous Short Negro Stories

Al Christie has secured the famous Octavius Roy Cohen stories of colored life which have been running to huge popularity in the Saturday Evening Post for the last fifteen years and published in book form with enormous circulation, for the filming of talking pictures.

The contracts with Cohen for the well known stories of the fancy doings of the dusky fictional characters of Darktown Birmingham will give the Christie Film Company the exclusive rights to film these stories for Paramount with dialogue in talking pictures. The acquisition of the Cohen stories will make possible a striking novelty in screen entertainment and it is said that with the advent of talking movies they will now find their logical use for pictures, containing as they do the exceptional opportunities for funny dialogue by the darktown characters.

BANKS WARY OF "GHOST" THEATRES

A story recently printed in "Variety," reprinted below will interest executives of theatres in cities which are over-seated, as well as in cities which are not over-seated—yet. Although Publix has had no definite part in the campaign, yet the idea is finding endorsement from most of the executives.

At any rate, it is good information to remember for conversational purposes with bankers, newspaper men, chamber of commerce officials, promoters, and possible "suckers" among wealthy investors.

"Circuit executives with theatre chains stretching over several states have issued special orders to all house managers in towns of every size to wise up local bankers on what are designated as 'ghost' theatre promoters. Theatrical construction promotions in some parts have caused unnecessary competition for chain houses through over-seating. The promoters usually got away with the first money leaving the theatres in bad condition, not making any money for their operators and spilling business for the other houses.

"Local bankers and financiers are to be given to understand some of the methods of chain operation. Where bankers have received advice from theatre men a promoter with an idea for building a theatre is asked where he expects to get pictures and the brand of pictures he intends showing. Similar questions are put with regard to vaudeville or presentations if the house proposed is to run on a combination policy.

"Promoters have been known to get bankers or local money interested heavily without being able to get film from any of the five largest producing organizations. According to estimated figures, country banks have been taken for over \$10,000,000 in various theatre and film stock promotion plans. Despite this many local financial sources throughout the country, without previous contacts with the show business, are still falling.

"In addition to cutting in on business these promotions, it has been explained to the house managers of the circuits referred to, undermine the credit of reputable theatrical establishments."

HEMPHILL'S LOCATION IDEA MAY BE USED EVERYWHERE

Manager W. H. Hemphill recently was given permission to park a sign on the lawn in the front of a gasoline station and he secured this excellent location to advertise "The Lion and the Mouse" playing at the Publix Rialto Theatre, Macon, Ga.

Since Hemphill was given permission to use this spot permanently, he sunk a letter "T" pipe into a bit of concrete. The upper part of



the "T" allows the hanging of a good-size banner—being double-faced affords an excellent medium as it can be seen by motorists and pedestrians in both directions for a long distance away.

The sign in the "T" carried copy reading, "Rialto—All week beginning July 9th.—See and Hear Lionel Barrymore and May McAvoy in 'THE LION AND THE MOUSE'—Vitaphone's Longest Talking Picture."

A cut-out of a lion and a mouse was cleverly arranged to trail behind an automobile that was driven through the streets. This car also carried a banner on the rear announcing the title of picture, name of theatre and play dates.

And to fulfill a desire upon a certain young lady's part to do a lot of talking, she was given the job of calling up every white person in the telephone directory from A to Z—notifying them of the showing of the Vitaphone feature. She earned her money and incidentally she was responsible for selling an unusually large amount of tickets.

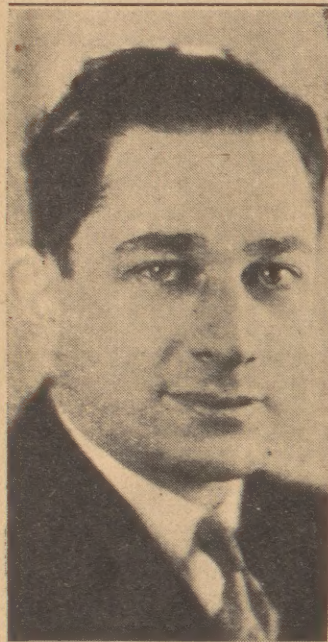
IF YOU SEE RED, TAKE THIS DOPE

Publix in San Antonio has tied up to a series of industrial movies at the Texas—with an idea to boosting the "made in San Antonio products," to building box office, and to increase publicity outlets. The gag is simple—and one that is going over like wildfire. A tie-up has been arranged with the San Antonio Express, whereby their efficiency expert sells the idea to the various large industries in that city. A full page ad is run on the Sunday of the week that the specified industries' film runs, together with boxes in their regular ads. They purchase at regular prices enough tickets from the Texas for their entire staff of employees, and hold an "Industry Night" one night during the week. They also get a display in the Texas lobby, and a line in the regular theatre ads, besides an editorial layout in the Sunday paper. The advertiser and newspaper stands the cost of production on the picture, which is a 300 foot average. Ten industries have been sold to date, with prospects of thirty more, making a period of almost forty weeks that the Texas will have this feature, and the full page publicity.

Genius Has Ample Room In Publix

"Grousers" and carping critics to the contrary notwithstanding, there are countless opportunities for gaining individual distinction in Publix, declares Harry Marx, General Director of Theatre Management.

"Publix Opinion" asked Mr. Marx to comment on the fact that recently published magazine articles have complained that chain-theatre management kills personal initiative.



HARRY MARX, General Director of Theatre Management for Publix.

"On the contrary," declares Mr. Marx, "it keeps it at high pitch of enthusiasm—provided it is really initiative and not hit-or-miss flashy effort."

Lots of Latitude

"In our de luxe theatres where Publix stage units play, the house managers and advertising managers have ample latitude in functioning. They do get valuable home office assistance which is only economical operation. The success of their operation, however, depends entirely upon their own judgment, energy, imagination, and ability."

"Another type of theatre in Publix is the small theatre where but very little home office help is possible. These theatres are developing great showmen for Publix, and from them will come many of the big executive names of the next four or five years."

Publix Has It

"The various types of operations throughout the Publix Circuit other than the De Luxe theatre gives an unlimited scope for the development of managerial manpower that is unequalled by any other theatre circuit in the world."

"We have every type of operation from a daily change with a picture policy only, to the de luxe house where we have weekly changes and wherein the various units of the program are either supervised or produced by the Home Office departments. Each one of these various operations regardless of its nature offers an unlimited opportunity to show initiative in order to put that operation in the front rank of successful theatres for our organization."

There are a number of operations similar to the Tivoli, at Chattanooga; the Florida, at Jacksonville; the Stadium, in Woonsocket; which are split-week band or presentation policy, where the manager had the complete responsibility of personally taking care of the advertising, ex-

"HOME-MADE STAGE SHOWS THAT GET COIN!"

Ingenious productions please audiences and draw the crowds in many Publix non-unit operations.



Photo (1) An inexpensive stage setting for "Harmony." Photo (2) An atmospheric prolog to "Ramona." Photo (3) shows how the stage looked for the First Anniversary Show. Photo (4) was for "High Flyers" in which the tiny airplane "stunted" in a "black-out" effect. Photo (5) is "Futuristic Frivolities." Photo (6) is "Jazz Village." Photo (7) is a "Cabaret Nights" show. All of these stage shows were produced and staged by Manager Guy Kenimer and Assistant Manager Walter Morris, with the help of an enthusiastic poster artist, and an enthusiastic stage crew and a stage band made up of fine fellows and good musicians. "The credit belongs to everyone else in the theatre, as well as myself and Mr. Morris," says Mr. Kenimer. The layout of pictures shows what may be accomplished by sporting enthusiasm for one's job. Mr. Kenimer and Mr. Morris posed for photo (8) on receipt of promise that their pictures would not be used to advertise Yeast Tablets or Tanlac.

ploitation, house operation and production. This is a man-sized job, particularly during the summer time when a great many of the citizens of the small communities go to the cooler climates for the summer. In the south where the tourist flow now is nil, the problem of securing sufficient theatre business resolves itself into a most difficult problem for our operation. Our own resourceful managers are holding the line by continuous advertising of the alluring elements of screen, stage and musical entertainment—constant and convincing exploitation of the theatre cooling plant, and a convincing effort in building up and selling the program of entertainment.

"Their problem invariably includes inability to obtain famous professional names for stage shows, as well as the limited business potentialities. This of course, always makes an ironclad budget necessary, and at the same

time is a discouraging restriction.

To get results requires amazing feats of mental acrobatics on the part of the house management and ceaseless energy in transforming mere ideas into actualities. Necessarily on account of distance and isolation in some instances, Home Office assistance in Music, Production, Management and Advertising are limited because each locality presents its own problem that only personal initiative can meet. Under these circumstances everyone connected with the theatre cooperates to bring about the desired result.

"Successful managers in this type of operation know all the store-window dressers in town and every source of possible aid so that when it becomes necessary to borrow a vase, a shawl, or group of artificial flowers and so on, to make a stage or lobby, etc. there is a source of supply at a negligible cost.

"Everyone on the staff of these

theatres is a part and parcel of the whole and is a contributor to the success of the institution, and in this kind of an operation we usually find a spirit of cooperation and institution pride that is most commendable.

"In the accompanying lay-out of photos, an idea can be had of production effort. The sets are inexpensive and can be made quickly. Photography cannot record the attractive colors made by paints, mirrors and illumination, but it is all there nevertheless and shows the inexpensive have met the requirements.

"Many local managers have enlisted the aid of women's clubs, local drama leagues or little theatre groups. These organizations, always seeking opportunity for self-expression and artistic recognition for the creation of fine things, eagerly respond to invitations to work out in whole or in part, some of the stage production ideas. In fact sometimes it

is difficult to diplomatically restrain them within the bounds of commercial-theatre requirements once they get started.

"Thus a poster artist does duty as scenic carpenter, painter and designer and costume designer.

"And local talent—singers, dancers, instrumentalists, hopefuls, and whatnot, from a radius of 100 miles, is glist in the local stage-show mill. The talent is never advertised as "local" talent, however, because cunning lighting schemes, colors and the weeks of rehearsals that amateurs have plenty of time for, makes the talent "look professional."

"Every usher is an assistant to the house "property" and advertising man, scouting up necessary articles that look well on the stage, and actually getting them into the theatre. Every usher is a talent scout—and all his friends, too. Everybody on the theatre payroll knows all that's

(Continued on Page 5)

TALKIES GOT COIN IN TEXAS THRU HIGH PRESSURE PUBLICITY

—By BOB KELLY—

(Director of Publicity and Advertising, Texas Theatre, San Antonio, Texas.)

Texas too has been taken by storm by "talkies," and the present situation indicates that a long and prosperous season is ahead for companies and theatres promoting the new type of entertainment. Movietone is being used by all Interstate houses, and Vitaphone has been and is being installed in Publix Class B houses in the larger cities.

At the present time, Dallas, Houston, Ft. Worth, Waco, Austin, and Galveston are equipped with either Movietone or Vitaphone, or both, and there is not an instance where the innovation has not built business phenomenally. "Talkies" are the talk of the show wherever they are played, and theatres that heretofore made a bare substance each week are now flourishing with big box office receipts.

Publicity Does It

Exploitation of the novelty is the secret of the success in Texas. With the exception of Dallas, where Vitaphone has been installed for approximately six months, no Texas city had ever been equipped with a talking device up to three months ago. The Circle, in Dallas, installed Vitaphone some six months ago, and played the first group of Warner's, but the small seating capacity of the house, and its inconvenient location made the success of Vitaphone rather insignificant, and it was removed, going into a suburban house, the Arcadia, for a short time, with not much better success.

Two months ago, Publix obtained the Dallas Rights, installed Vitaphone in the beautiful Melba Theatre, inaugurated it with Al Jolson in "The Jazz Singer," and it was an instantaneous success, with the picture running three weeks, a thing that had never been done in Dallas previously.

Advertising carried by Publix in all towns playing Vitaphone has been of such intensive and a thorough nature that its success was almost assured from the beginning. C. B. Stiff, district manager for those houses playing the talkie, has been in direct charge, and duplicated the successful campaign carried out on the opening of Vitaphone in Houston at the Kirby, in all his theatres.

Kirby First

The Kirby was the first house in Texas on the Publix chain to operate Vitaphone. It was opened there about three months ago, with the Jolson picture, advanced by a two weeks campaigning period. "The Jazz Singer" played at the Kirby two weeks, and instantly brought the house from a period of indifferent success over and under the red line to a point where goodly profits are now being made every week.

Interstate, in inaugurating Movietone with Fox News in their houses in Dallas, Ft. Worth, San Antonio, Houston, Abilene, put on a campaign that was forceful and interest-creating. All ads, paper, stories, cards, and stunts played up Movietone to such an extent that the public curiosity was aroused to such a point that its opening was a sensation. Movietone is immensely popular with the patrons of the Interstate theatres, and has brought many additional dollars into the box office.

Shouted It

In campaigning Vitaphone, advertising managers kept before the public mind at all times the fact that this invention was absolutely new and revolutionary. Success in putting it over in Texas towns is an inspiration for other managers throughout the country, contemplating playing Vitaphone, to follow the same example, and put on similar campaigns. The following campaign was lined out in San Antonio for Vitaphone installation over Texas by Stiff, L. E. Schneider, supervisor of Class B theatres, and the Home Office advertising department, functioning thru the San Antonio Publix

GENIUS HAS AMPLE ROOM IN PUBLIX

(Continued from Page 4)

going on—and what's going to go on next week, and the week after—and has a definite idea of what direction to think towards, in contributing to the whole. There are no secrets. Making the shows "click" is a game in which everybody has a lot of fun—a game that causes Mr. Katz to gladly choose the winners for future circuit executives.

"Some of these theatres have a twice-a-week stage band policy, with a seven piece band. Everybody "doubles" on everything imaginable, instruments, dialogue, songs, gags,—and also in contributing ideas and motivating the ticket sales ideas into actualities.

"The plan of everyone being familiar with everything about the theatre, and lending a suggestion, or a help, instead of staying strictly within the confines of a "specialty job" is making many small theatres overcome obstacles that would have forced them to close long ago—just as other fine theatres have been forced to close in even larger cities.

Where this co-operation is successfully promoted, the entertainment programs are greatly enhanced, at no cost—and the advertising value is tremendous, also at no cost, because newspapers and public are keen to give recognition to the genius of sportsmanlike enthusiasm in any endeavor.

NEWSPAPER ADS BUILT PRESTIGE

As "Publix Opinion" goes to press, the principal newspapers in the United States are carrying a series of huge display ads, prepared in plate form in New York by expert copy-writers, ad-layout artists, and printed in eye-compelling type faces and displays.

These ads are paid for by Paramount.

They sell "the whole show" program to the theatre goers of each town where the ads appear.

This effort is made by Paramount at no cost to the Publix theatre or opposition theatre which may be located in those towns. Nor is any effort required by the theatre, other than to play the pictures for which public appetite has been whetted. It will be climaxed by "Paramount week."

This is an example of co-ordination of effort Mr. Katz meant when he recently expressed himself as desirous of closer contact between Publix and Paramount. After all, Paramount is Publix, and Publix is Paramount—in spirit as well as in financial aspect.

The current newspaper campaign being executed by Paramount will send many dollars to Publix box offices—as well as add a lot of prestige with the newspapers for the local theatres—because extra money has been tossed into the newspaper coffers.

Quick-witted Publix Advertising Managers will call the attention of the newspaper publishers to the fact that Publix and Paramount eat out of the same feed-bag—and that the extra Paramount money came to them on the endorsement of the Publix theatre,—which is a fact, as Mr. A. M. Botsford's ideas diverted a huge part of a direct-mail campaign budget into newspaper space instead.

If Managers take the trouble to explain this to newspapers, there will be less of a desire by some newspapers to pillory the movies. And where extra "breaks" are possible, newspapers will be willing to give them to Publix theatres because these theatres support the newspapers with all possible financial ability.

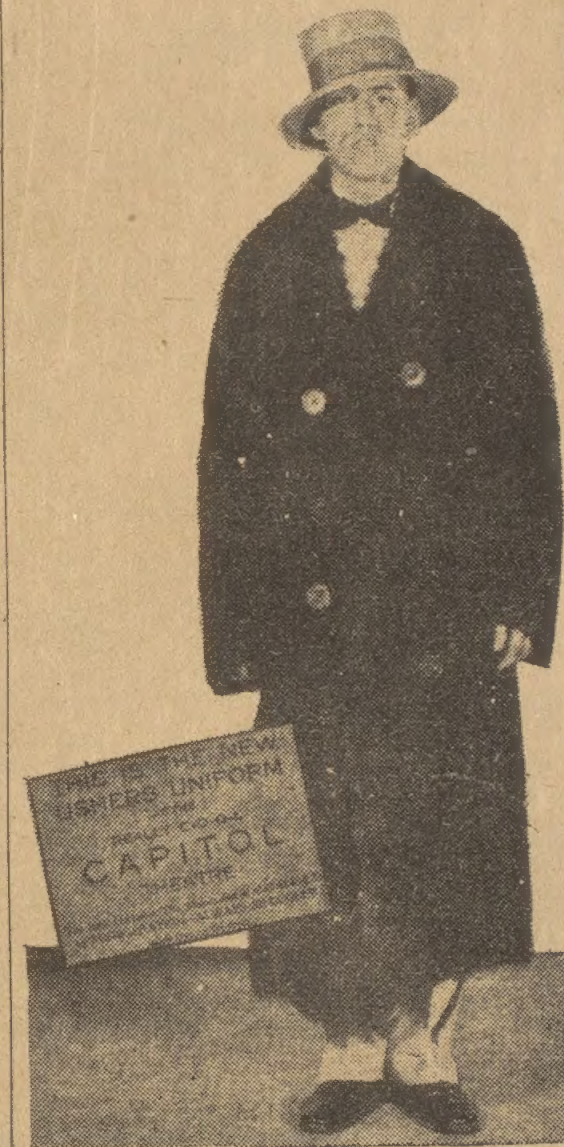
SOMEBODY TOOK A DIRTY DIG AT US PRESS AGENTS, B'GOSH

(By MICKEY FINN)

Some humorous (and anonymous) Publicity person sends "Publix Opinion" the following lyric from the popular song "Laugh, Clown, Laugh!" with the sardonic comment that the song should be dedicated to press agents!

TRY THIS!

"Herewith," says Nate Frudenberg, manager of the "Capitol," "a stunt that we used to publicize our "Cooling System. The young man is one of our ushers, dressed



in a fur coat, and a straw hat, who walked down the streets in the City of Des Moines, on unusually hot days, at noon hours, when everyone was out of their offices, and handed everyone a card. The comments and the talk that this stunt created, was far above expectation. This young man walked into restaurants, drug stores, etc., and there is no question that the card put over a thought that we could not have gained in the daily newspaper."

STAGE WEDDING IN THEATRE GOT COIN

Although a stage wedding is not entirely new to Jacksonville, Manager C. T. Chapin after looking over his bookings thought "Heart to Heart" a First National Picture would be a very appropriate picture to tie up with—when that picture played at the Publix Palace Theatre, Jacksonville, Fla.

About a month ago, Chapin ran an ad in the papers which read, "WANTED—A young couple to get married, will furnish trousseau and pay expenses. If interested call 5-0163 or write c/o Box 1474 Jacksonville, Fla."

The ad was responsible for approximately 100 answers not only from the city but from different towns throughout the state as far south as Orlando. Out of this number, only three couples were asked to have an interview.

The different merchants in town contributed very generously and the bride and groom received presents that they wouldn't have received otherwise, and the theatre got a lot of extra box office nourishment from the huge newspaper spreads. The flowers were given for the wedding by a local florist and he also furnished the kneeling stool, four candelabums each holding eight candles; and a fence which extended the full length of the stage with a gate in the center through which the bride and groom passes.

Ye Ed, who used to be a press agent back in the old days when he had two teeth that hit—which was before spending a year in New York and becoming an old man—denies the contention.

Whoever the anonymous contributor is envious of is not apparent, but most good press agents do not feel that they have to envy anyone in show business—nor do the good ones feel like clowns. Certain it is that the man whose job is to promote the theatre is more than merely a press agent! He's the thinker and shock-troops for the organization,—and the doer! His is one of the untrammelled jobs that is left in these days of chain operation. His is the real freedom, the real happiness of achievement and creative effort. Sam Katz is the best press agent in Publix—and he was broke, too, when he started! Anyway, when you read the lyric and keep in mind that someone thinks it ought to be dedicated to press agents, you can laugh—but who the laugh is on doubtless is debatable.

LAUGH! CLOWN! LAUGH!

Life is a play and we all play a part—
The lover the dreamer the clown—
The dreamer and lover are always in tears,
The Clown spreads sunshine around—

The life with a smile is the life worth while
So clown till the curtain comes down—

CHORUS

Even though you're only make believing—
Laugh! Clown! Laugh!
Even though something inside is grieving—
Laugh! Clown! Laugh!
Don't let your heart grow too mellow—

Just be a real Punchinello fellow

You're supposed to brighten up a place and
Laugh! Clown! Laugh!

Paint a lot of smiles around your face and
Laugh! Clown! don't frown—

Don't let the world know your sorrow—
Be a Pagliaccio — LAUGH!
CLOWN, LAUGH!

Second Verse

Life is a joke and the laugh is on us—
We grumble we sorrow we pine—

We all know that laughter is good for the soul—
A smile's a real welcome sign—

So why don't we grin till that heart within—
Says "this is the road to sunshine—"

Patter

The World is a masquerade party
And we all have our own mask to wear;
The rich man pretends he is happy

And the pauper pretends he don't care.
But underneath all these false faces

The comedy doesn't go far;
At night when we look in the mirror

We see ourselves just as we are.
But aren't we all of us actors?

We're all of us part of a show.
We appear on the scene without asking

And we leave without wanting to go.
I played the part of a lover—

To others my song may have charms,
But the one that keeps my heart singing

Is a million miles from my arms.
My mask is all worn out with

tear drops,
At night when it's laid on the shelf;

I may make the World think I'm merry,
But I can't hide the truth from myself.

No matter how much it may hurt,
I must keep on acting, acting, acting,

Just like Pagliacci — Laugh clown, laugh!

A. J. BALABAN GIVES VIEWS ON POLICIES FOR STAGE SHOWS

"Variety" of last week published a most interesting interview with A. J. Balaban, one of the owners of the Balaban & Katz group of theatres in Chicago, which for ten years led the world in excellence of operation methods, programs, and sales effort.

Mr. Balaban, who has had direct supervision of the entertainment policy of those theatres, and who functions in the same capacity in addition to his added duties for Publix, is one of the ablest and best posted showmen in the theatre. His opinions are invariably correct, and are always interesting, so Publix Opinion takes pleasure in re-printing the "Variety" article.

A. J. Balaban, of Balaban & Katz and known as the daddy of picture houses plus, is recognized as the originator of special attractions for picture houses. He is an authority in this field.

Commenting on the branch of picture business in which he is particularly interested, Mr. Balaban remarked that no one could predict the length or life of special attractions. He did state that the present form of stage band presentation is using up its audiences.

One disadvantage about the current type of presentation, Balaban said, is that its regular overhead is too high for picture houses in smaller towns as a steady diet. He named Syracuse, Seattle, Portland and Kansas City. These locations, he said, need special attractions brought in at intervals to build up business. Coming under special attraction classification would be picture and stage names and novelty shows.

As to the probable future policy of Publix theatres in the presentation field, Balaban said the beginning of next year will see several distinctly variant types of stage shows alternating among the houses. One week a unit will be built to feature the m. c. wherever it plays, and adaptable to the various personalities following it on the route. Probably would be a musical comedy unit, with story continuity and situations; then a light operatic unit and next a novelty unit built around a headliner or special attraction idea.

Alternating of these different types of units will provide a variety more or less lacking at present, according to Balaban, and will not cater continuously to one type of customer and consequent exclusion of others.

Also, it will alternate the m. c. band leader with his band from stage to pit. Musical comedy and operatic units probably would use pit accompaniment.

About an M. C.

Discussing the matter of ceremonies situation, A. J. was explicit in saying the success of an m. c. depends on mental ability as well as personality. He stated every m. c. must handle his part of the house as much as possible, using his superiors as a guiding hand to keep his feet on the ground and not relying too much upon his producer.

If following this policy, Balaban said, an m. c. in most cases can last as long as he desires. Those who regard themselves somewhat as an act and depend upon others to put them across probably will be eliminated. Balaban described it as a survival of the fittest. He declared one of the most important things an m. c. can do to establish himself is to constantly keep in personal contact with his audience.

On the other extreme, Balaban said, is the m. c. who has failed because he overstepped the bounds and tried to hog the entire show for himself. This sort of m. c. usually has a strong desire to stand out like a beacon light. Instead of having quality musicians and other assistants to build him up, is too confident of his ability to give a one-man show. He always flops, A. J. stated.

About Women

Regarding girls as mistresses of ceremonies, Balaban commented that their general inability to catch on is explainable in that it is almost impossible for a woman to be both dignified and a comedienne. Where it is easier for a man to combine these talents and employ either at will, most girls cannot effect the same combination without losing in appeal.

Importance of Chicago as a presentation district has been established ever since that style of picture house entertainment was started. Because of his full knowledge of the field, Balaban is called into New York every week by Publix to act in an advisory capacity over units produced there. In Chicago he supervises the units produced weekly for the B. & K. Kinsky-Skouras route, and also those produced here at intervals for the entire Publix circuit. There are weekly conferences on presentations produced here, attended by Spiro and Charles Skouras, Howard Pierce of the Kinsky officers, and A. J. Balaban. Producers stationed in Chicago for B. & K. Publix are Louie McDermott, Jack Laughlin, Will Harris and Harry Gourfain. Leo Starr is in charge of scenic and lighting departments and H. Leopold Spitalny handles light opera productions.

All are under the supervision of A. J. Balaban.

Who Else Do You Know That Ought To Get A Copy Of "PUBLIX OPINION"

Send in the name, position and address to the Editor, and it will be mailed. Remember, it is only for PUBLIX responsible employees. Clip from it for all others.

I. M. Halperin, associated with James R. Cowan in the Publix Theatres' production department here, leaves for the coast in a few days to take charge of Movietone production of shorts in the Paramount studios under B. P. Schulberg.

A Story of a Man

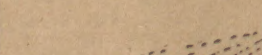
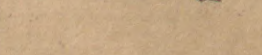
A YOUNG MAN ENTERED THE THEATRE BUSINESS IN 1906 in a frame building store shop which consisted of jump chairs on the level floor, a crudely constructed box-office and an orchestra of one man -- he being that orchestra -- playing on a somewhat out of tune piano. His salary was small but it helped him to pay expenses for his education. -- The films were mostly about 500 feet and of foreign origin. This young man sat ahead of those times and the future possibilities of the infant industry. He saved, and out of his small earnings finally leased a store where he built his own little theatre. Then he dreamed about large cinema palaces -- art -- music -- stage presentations -- better picture service. He formed a partnership with two other young men who also were dreaming of this infant industry. -- They planned and planned -- and from the success of their early ventures -- built the first large cinema palace in that part of the country. The success of this theatre was instantaneous.

The name of this young man and his associates became synonymous with the utmost in entertainment. Their operations

grew and they added new palaces of entertainment -- each one larger and finer than the other. The whole industry watched their progress with eagerness. -- They were copied and looked to as the standard for modern theatre operations -- Their business became phenomenal -- then --

the most powerful producing corporation which was operating a national chain of theatres recognized this young man and his associates as the most successful and advanced theatre operators in the country. -- They watched their progress and conceived an affiliation which would combine the brains of this local organization with their already great strength and theatre holdings to erect

PUBLIX THEATRES CORPORATION a trade mark that would stand for the biggest thing in motion picture theatre operation and recognized throughout the nation as peerless amusement institutions.



Who Has Some Ideas Or Contacts For National, Circuit, Or Local Ad Or Publicity Tie-Ups??

ON PICTURES OR ON STAGE SHOWS, OR BOTH.

Write to *Publix Opinion*, listing your suggestions and names and addresses of same. You'll get due credit. The contacts will be protected -- and intelligently canvassed.

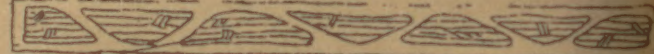
"Yo Ho! and Other Nautical Terms!" Cries Admiral Goldberg!

LEW GOLDBERG of the New Haven, Conn. "Olympia" got "all wet" on this stunt, but it got a lot of coin. He rented a boat, bannered it up and for \$6 a day, made his show stick in the eye of every one of the many thousands of bathers and beach-lizards who otherwise wouldn't have given thought to the theatre. It's a good stunt to copy for anybody!



READING THIS STORY WON'T HURT ANYONE'S AMBITIONS!

Reprinted from "The Rivoli Spotlight," service publication for the Rivoli Theatre, New York.



This young man was invited to head this organization as its PRESIDENT.

In one of his first addresses to a group of executives of his new organization he said:

"It is obvious that the Publix Theatres Corporation is the logical culmination of the desires of the constructive thinkers in the motion picture industry. It is the realization of the hope of many men who have spent a great many years in the chase to capture this ideal.

I have never allowed this fact to escape me -- that uncertainty and chaos have long been a lot of the motion picture theatre business -- and that just as soon as the constructive, clean, right-thinking forces of this business could gather around a conference table and form the best theatre interests of this country into a company -- then would that stigma be swept away and the latent hopes of many theatre men be justified.

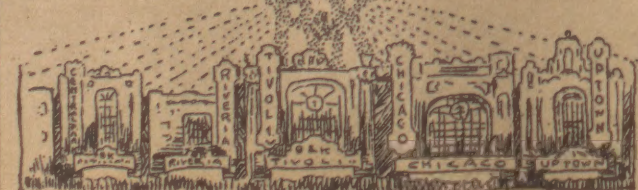
I see in you men an irresistible force capable of development for a great good -- capable of lifting theatre operation to a plane far beyond the tongue of the most scolding critic -- capable of developing a theatre to which we can point with pride -- glowing pride.

When this has been done -- and it is being done -- we shall have established a tradition, a tallman, which will form the heritage of those who follow us. We will have laid the foundation for a business that will rank in its economic solidity with the greatest industries of this country."

The late William P. Gray, director of the Gray circuit, New England, in his message to this same convention of executives said:

"As president you have now seen and heard him in action. You have noticed his pep, his straight from the shoulder talks, his frankness, his thorough knowledge of the subjects that he discusses. This is how he got his job and I can say to you all that it is a pretty good job. This position was not handed to him on a silver platter; there are the same chances for you all. If Sam Katz can get what he has at his age and get it through only one source, and that is being honest with himself and his employers and giving to them his ability and his loyalty, then certainly after this convention you should all feel that you have a most wonderful future if you only take advantage of it. Set him as your example is my advice to you all."

What he has at his age and got it through only one source, and that is being honest with himself and his employers and giving to them his ability and his loyalty, then certainly after this convention you should all feel that you have a most wonderful future if you only take advantage of it. Set him as your example is my advice to you all."



"PARAMOUNT WEEK" FOLLOWS NATIONAL BOOSTER CAMPAIGN

By LEON BAMBERGER

The week of September 2nd to 8th, which includes Labor Day, will mark the celebration of 11th Annual Paramount Week when all the leading theatres in the United States book Paramount pictures solid throughout the week. Last year over 8,000 theatres participated in this celebration.

Paramount Week is a feature in Paramount's great national newspaper advertising campaign which appears in 695 newspapers in 413 cities, reaching a circulation of over 100,000,000.

Free ad sales items, consisting of advertising cuts and one-sheets, are available to theatres in as large a quantity as desired and can be secured from all Paramount exchanges.

Paramount Week has for eleven years been one of the big features at the opening of every new season. It has been thoroughly sold to the public and has developed into a tremendous business asset for theatres. This year there is an unusually large quantity of good Paramount pictures available for booking on this occasion. They include such current releases as Richard Dix in "WARMING UP," in both sound and silent form; "FORGOTTEN FACES," which is doing capacity business in one of the hottest weeks of the summer at the Paramount Theatre, New York; Pola Negri in "LOVES OF AN ACTRESS," sound and silent; "THE FIRST KISS," the first starring picture with Gary Cooper and Fay Wray; Esther Ralston in "THE SAWDUST PARADISE," sound and silent; Zane Grey's "THE WATER HOLE," with Jack Holt and Nancy Carroll, with Technicolor sequences; Anne Nichols' "JUST MARRIED," with James Hall and Ruth Taylor; "BEGGARS OF LIFE," a big special which features Wallace Beery in his first dramatic role in years, with Louise Brooks and Richard Arlen. In addition, the Emil Jannings-Ernest Lubitsch masterpiece, "THE PATRIOT," is opening in several key spots.

Such recent Paramount product as Harold Lloyd in "SPEEDY," Thomas Meighan in "THE RACKET," Clara Bow in "LADIES OF THE MOB," Emil Jannings in "THE STREET OF SIN" and George Bancroft in "THE DRAG NET" is also available.

Paramount Week, through constant exploitation over a long period, has developed into a national institution, one on which theatres, by featuring it, can cash in.

RADIO VALUE

Paramount's proposed radio broadcasting station in Hollywood has the possibilities of becoming a definitely valuable asset to the industry, says the Exhibitors' Herald, in an editorial. According to Paramount's assurances this new radio station will not be overburdened with company propaganda but, instead, will seek to command a wide interest by virtue of entertaining programs and at the same time will hold itself subject, under all circumstances, to the best interests of the industry generally.

The Paramount company, upon various occasions, has exhibited a broad and understanding vision, and it is therefore logical to expect, especially in view of the proposed policy, that the new station will be something more than an advertisement for Paramount pictures. If the projected policy is carried into effect Paramount will not suffer and the industry at large will be greatly helped.

Contact by radio with the public has developed into a tremendously important avenue of communication. Because of the complexities of the radio situation the motion picture industry up to this time has been left without an adequate radio voice. Congestion on the air has been rapidly becoming more acute and unless some factor in the industry were to take early steps toward the establishment of an adequate radio voice for the industry it is conceivable that at some later day the industry might find itself virtually locked off the air.

Indirect advertising is the only effective type of radio advertising. Hence, it will be possible for Paramount to make its station profitable without keeping it a distinctly propaganda agency, thereby leaving time and opportunity for dealing with important matters affecting the entire business.

With the Paramount station conducted as it promises to be, the industry will find itself much better equipped to defend and advance its most vital interests.

KELLY DIDN'T MISS ANY OF THE SCRIBES

Indorsements of newspaper editors and staff writers were obtained by the Texas, San Antonio, for ads on William Haines in "Telling The World." A special newspaper preview was held on Wednesday night preceding the

opening on Saturday, and two hundred and thirty-seven newspaper men and women turned out—setting a record for attendance at newspaper previews for any theatre in Texas.

Enthusiasm was the keynote of all indorsements by the editors and their staff, and the preview was resultant of a lot of good publicity.

PARAMOUNT PICTURES POLICY, 1928-9

A Statement by S. R. Kent

Paramount's leadership of this industry for 17 years has depended upon supplying the best quality product in the largest volume to all classes of theatres at right prices.

We are keeping that fact in mind for the present season.

A good show makes good money in any season. "Warming Up," sound or silent, is cleaning up for theatres. Silent productions like "Forgotten Faces," "The Racket" and "Speedy" are clicking big everywhere.

First and foremost, between now and next August, Paramount will release 70 great feature pictures. In stories, stars, casts, showmanship and production values they constitute Paramount's finest line-up since this company has been in business. These include "Wings," "The Wedding March" and "The Patriot," all available in the next three months.

Fifty or more of these features will be synchronized, most of them with talking sequences.

Both silent and sound prints will be available on all 50. Each individual attraction is being produced to sell profitably to the public either silent or in sound. In either form they are Paramount box-office quality to the last foot.

The Christie Comedies output of 32 class short features can be played either silent or in sound. Paramount News will soon appear in a sound edition. But Paramount News in its present form, which in a year has become the industry's leading news reel, will continue to be available to all houses. Additional shorts, silent and sound, will be announced.

Paramount guarantees to the 19,000 theatres not now equipped with sound as well as to those with installations a continuous flow of the best pictures this company has ever released.

Whether you need sound or silent pictures, or both, Paramount is your one backbone service, your one main reliance, in 1928-9.

3 Publix Weeks For Coogans

Jackie Coogan of film fame, and his Pa, of hoofing fame before he became more famous as the father of Jackie, are scheduled for three more weeks of Publix stage appearances. They will appear at the Metropolitan, Boston, during the week of September 7, The New York "Paramount" the week of September 15, and Shea's Buffalo, September 22. The act has been a box-office record breaker in Chicago and Detroit Publix theatres, and the Coogans, thru friendship for Publix officials were willing to extend their playing time three weeks, instead of continuing their plan to go abroad after their recently completed Detroit showing.

PETROFF GOES ABROAD WITH WIFE-STAR



Boris Petroff, one of Publix noted stage producers who for the last few months has been giving his exclusive attention to the shows at the Capitol Theatre, New York, for Loew, is going to take a needed vacation for three months and spend it touring Europe, Asia, and Africa, with Mrs. Petroff, who in stage life is Dorothea Berke, late star of "Havana." Mr. Petroff has been commissioned by Publix to purchase any ideas, stars or novelties that may appeal to him.

NEW THEATRE

The "Bijou," formerly operated by Keith, at Woonsocket, is now Publix.

Musical Accompaniment And Effects For "The Patriot" Is Publix Contribution

When theatregoers see Emil Jannings' newest picture "The Patriot" at the Rialto they will have witnessed not only what is indisputably Jannings' most powerful creation—said by some critics to be the outstanding drama of the decade—but also they will hear the beginning of a new epoch in music in the popular priced theatre.

Aside from the dramatic aspects of "The Patriot," the production is of attention—compelling value because of its musical investiture. Paramount, more fortunate than its competitors, was able to draft the services of the entire musical department of Publix Theatres, its theatre-operating subsidiary, when synchronization of film loomed upon the horizon.

Nathaniel W. Finston, general director of music for Publix, was given added duties of similar nature for Paramount pictures. Mr. Finston, who has had six years of technical experience in making phonograph recordings, came to the motion picture theatre from the New York Philharmonic, the Boston Symphony, and the orchestra of the New York Metropolitan Opera Company. Then he conducted the huge orchestras in Chicago's noted super-cinema palaces, and came to New York in charge of the musical efforts of the Paramount theatre and the Publix circuit. He has had nearly a dozen years of experience in scoring motion pictures for huge symphony orchestras.

Thus it is that in setting "The Patriot" to music, as well as providing it with its "sound effects," such as galloping troops of cavalry, it has been done expertly and with the plausibility of imaginative qualities that experience gives.

In setting "The Patriot" to music, Mr. Finston had the assistance of Adolphe Dumont, whose experience almost parallels his own. Mr. Dumont conducted the 75 piece Paramount theatre orchestra when it "recorded" the Jannings film. He also supervised its scoring, in association with Mr. Finston and Irving Talbot.

With knowledge of theatre requirements constantly before them, Mr. Finston and Mr. Dumont called in Dominico Savino and Girard Carbonara, noted composers. Except for two Russian hymns which are sometimes used as the theme tune, and at other times as counterpoint, all of the music is original, and composed especially for "The Patriot." Most of it is the genius of Mr. Carbonara and Mr. Savino, but some of it is also the creation of Mr. Finston and Mr. Dumont.

The music in the love theme that is in the scenes between Florence Vidor and Lewis Stone, is of particularly haunting and tender fabric. This is the combined work of Carbonara and Savino. Savino is the composer of a vast amount of music for cinema theatres, as well as the

composer of "Twilight Hours" and the new "Study In Blue" which Paul Whiteman is using with great success. Carbonara has written a number of works for the stage.

In the instrumentation of the score, the musicians of the entire world were culled, and added to the Paramount Theatre orchestra for the recording. Michael Gusikoff, concert master of the CHAS. Philadelphia and New York Symphony orchestras occupied the same position in the Paramount orchestra during the synchronization process. Corrado, player of the first horn in the Metropolitan opera is another star whose music is added. Likewise the liquid notes of Solomon Cohen, first trumpeter of the Philadelphia symphony.

In the scenes where the singing of the Russian hymns adds tremendously to the pathos of a nation bled white under a tyrant's rule, Mr. Finston was able to obtain the entire Russian Symphony choir which Basil Kibalchich recently presented at Town Hall. Such vocal artists as Dimitri Creona, tenor in the recent production "The Kings Henchman," by Deems Taylor and Edna St. Vincent Millay; Michael Schweg, Vladimir Daniloff; and Lena Ostrovsky of the Russian Imperial Opera, and Valja Valentina, mezzo soprano who sang supporting roles with Chaliapin in the Chicago Civic Opera, are in the choir.

C. B. TAYLOR'S WANT-AD GAG!

Advertising manager at Sheas Buffalo gets four 4 x 10 Ads a week, like this, free, for only 50 singles a week!

FIFTY FREE TICKETS

to

Shea's Buffalo

Announcing

"Missing Word Hunt"

HERE'S another interesting contest! For a few minutes' easy and pleasant work you can win a pair of free tickets to Shea's Buffalo, good for complete admission all next week. Fifty free tickets will be given away each day. Be sure and get yours!

HOW TO WIN

Take the FIRST WORDS given each day, search through the want ads and find the missing words to complete the sentence. Arrange the sentence in its proper form. Bring or send your answer to the

"MISSING WORD EDITOR"

Want Ad Department Buffalo Times

Your answer must be in by 10 A. M. the second day after the words appear in THE TIMES. For instance, today's (Friday's) answer must be received by 10 A. M. Monday. The twenty-five nearest correct and nearest solutions received each day will win a PAIR OF TICKETS to Shea's Buffalo, good for Two Free Admissions all next week.

TODAY'S FIRST WORDS:

"You Can Depend Upon _____"

The other nine words to complete this sentence will be found between the want ads today. Look closely and don't miss any. When the sentence is completed it will make a statement about TIMES want ads.

Contest is open to everyone except employees of THE TIMES and Shea's Theatres. Enter the contest each day if you wish. REMEMBER—neatness, originality of arrangement and accuracy are the deciding factors!

SEE
GEORGE
BANCROFT



"The DRAG NET"

The sensation of 1928

with
Evelyn Brent
William Powell
Fred Kohler

Directed by
Josef von Sternberg
the man who made
"Underworld"

And on the stage—
HERB and His Gang

John Murray Anderson's
PUBLIX NOVELTY
"XYLOPHONIA"

Opening Tomorrow at
SHEA'S BUFFALO

Sell Your
Stage Show

Publix Opinion

The Official Voice of Publix

Send Us
Your Stunts

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of August 25th, 1928.

No. 32

"THE UNDEMANDED EFFORT IN BEHALF OF THE WHOLE ENTERPRISE, AS WELL AS THE PARTICULAR ASSIGNMENT IN HAND, IS ADDING MANY NAMES TO THE LIST FROM WHICH RECOGNITION AND PROMOTIONS ARE MADE!"

NICHOLAS G. WEISS

Executive in charge of Co-ordination and Economics.

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising BENJ. H. SERKOWICH, Editor
Contents Strictly Confidential.

Can This Be True?

The motion picture and popular priced amusement industry has survived many discouraging obstacles, including the mediocrity of many of its "critics," but when the day comes—and it won't be long now—when newspapers recognize the fact that popular priced-theatres attract as a steady average, the population of any community once-and-one-half times per person per week, (twice a week, says Will Hays) they'll recognize the theatre as their most powerful ally and news-source. When they discover that 80% of the ticket buyers are women, they'll publicly brag about *their* circulation hold on *your* women ticket-buyers because that boast will please the big advertisers who write and aim their copy at women. When the merchants generally discover that America leads the world because the movies taught the world American standards of living, styles, foods, etc., there will be so many merchant tie-ups with theatres and attractions that it will no longer be necessary for theatres to pay for display-ads. And when that day comes, the theatre press agent will be as extinct as the dodo, because every publication will assign several staff writers and photographers to "cover" the theatres at no cost to the theatre as a matter of news and public service. The newspapers even now are commencing to BUY theatre news.

The modern note in theatre operation is putting sanity into the industry—a thing that was impossible a few years ago because of lack of organization.

These are a few things for imaginative showmen to consider, and to use in conversation with newspaper publishers, merchants, and others interested in the economics of the community.

"DECISION!"

THERE ARE PEOPLE who have a horror of decisions. They sidestep and dodge just as often and as long as possible. If they can they pass the necessity on to somebody else. Blindly they will follow the decisions of others but when it comes to making their own they get panic stricken. No man will develop into the self-reliant master of his own affairs that he ought to be until he acquires the power to decide surely and certainly for himself.

"JUST GETTING BY"

ARE YOU like the school boy who is satisfied to pass his examination and does not see that the real purpose of being in school is to learn something? Many men go thru life with merely passing grade, just "getting by," and there are some of them who actually boast of the fact that they have "passed." The young fellow or the old fellow who merely passes—who barely gets by—is merely more agile than the flunker, the failure, but of no value to himself or the world. Is there no joy in doing the impossible, no satisfaction in leading those in your class, nothing you desire except merely to "get by." If you are that type of service man or anything else it's time to give yourself a real jolt.

TO RELEASE "WINGS" AT POP PRICES

"Wings," celebrated the first anniversary of its New York run last Sunday, August 12th, with little slackening in the remarkable business which has characterized its engagement.

This week is heralded as "Wings" Anniversary Week and distinguished figures in aviation are among the audiences as guests of honor each night. On Sunday, Commander R. C. Byrd, who attended the presentation of "Wings" a year ago, returned to see it a second time.

Two Indisputable Records
Analyzing the extraordinary box-office record of "Wings," Al Grey, heading Paramount's Road Show Department, pointed out that it holds at least two records which indicate, to his mind, that it is the most popular attraction the films have yet offered. During the year the Wellman-Saunders air epic has been on Broadway, more than 11,000 persons, unable to procure seats, have paid \$1.10 each for standing room. Even now "Wings" still plays to standees several nights a week. The other records which "Wings" holds is in the advance sale of more than \$32,000—or two weeks' capacity of the theatre, with twenty-five ticket agencies demanding pasteboards, which never has been equalled by any other picture.

"In considering the business of 'Wings,'" Mr. Grey pointed out, "It should be remembered that none of the four other splendid photoplays which did a year on Broadway ever confronted such opposition as the air film. In the first place, both the Roxy and Paramount theatres have been built since the other films established their records. It must be obvious, with their enormous weekly grosses, that these houses cut deeply into any picture's business. Then, since 'Wings' began its flight, there have been offered as competition at various times, no less than thirty-three alleged road show pictures at \$2 top. This is another condition which other long run movies did not face. And, too, the film industry is now in the midst of new sound developments which give indications of radically changing it."

Remarkable as the "Wings" business has been in New York, other cities have accorded it a proportionately warm welcome. In London it is nearing the end of a six months' run. It played five months to tremendous business in Philadelphia and more than four months in Los Angeles, Boston, Cleveland and other big cities.

Viewed by Celebrities

During the year "Wings" has been at the Criterion it has been viewed by some of the most famous people in the world, among them President and Mrs. Coolidge, Charles A. Lindberg, Byrd, Chamberlin, Ruth Elder, the Bremen fliers, Vice President Dawes, Secretary of War Davis, Captain Edward Rickenbacker, Bert Kinkler, the lamented Mexican pilot, Caranza; Charles A. Levine, the Pacific fliers, Goebel, Hegenberger and Maitland, Thea Rasche, the Prince of Wales, Winston Churchill and the Duke of York.

"WHIRLING AROUND THE PUBLIX WHEEL"

Official bulletins, announcements of promotions, transfers, etc., issued by Harry Marx, General Director of Theatre Management.

In view of the delayed opening date of the Tennessee Theatre, Knoxville, the Peruchi Stock Company will continue at the Lyric Theatre through September 25th. The Company will then move on to Jacksonville to open at the Arcade Theatre on October 1st.

Mr. John D. Moody reported to the Strand Theatre, Montgomery, Ala., as Manager of that theatre effective August 5th. Mr. H. J. Smart will act as Assistant to Mr. Farley in the management of the three theatres in Montgomery.

The lease on the Victory Theatre, Waco, Texas expires on August 31st, at which time this theatre will be commercialized.

Effective August 11th, the following managerial switches will be made in the New England Division. Mr. Morris Simms, present manager of the Strand, Brooklyn, will take over the management of the Olympia, New Bedford, relieving Mr. McNeill. Mr. J. P. McNeill will be transferred from the Olympia, New Bedford to the Laurier, Woonsocket. Mr. W. C. Benson, present manager of the Laurier, Woonsocket, will replace Mr. Simms as manager of the Strand, Brockton.

Please be advised that the State theatre, Chattanooga, Tenn., will open Monday, October 1st, instead of the date previously advised. All other information in our memorandum dated July 21st, remains unchanged.

The new Tennessee Theatre, at Knoxville, Tenn., will open to the public on Monday, October 1st, at 1:00 P. M., with its regular policy which has been established, as follows: Two changes per week—Monday and Thursday; program to consist of—Overture prelude, news reel, two vitaphone subjects, one reel novelty, two acts with stage band and feature picture, on each half. The above information will be identical for the Tivoli Theatre, Chattanooga, except that the two band acts will be reversed. The other information in our memorandum dated July 21st, remains unchanged.

Arrangements have been made to close the Lyric Theatre, Dover, N. E., effective after business Saturday, August 18th, until further notice.

Mr. Everett Bagley will assume the management of the Colonial Theatre, Belfast, effective August 18th, replacing Mr. Reddick whose services with the company terminate on that date.

Please be advised that in order to properly prepare the booth of the Olympia Theatre, Chelsea for the installation of sound equipment, this theatre will be closed after business Saturday, August 11th. Effective August 12th, the present Olympia policy will be transferred to the Broadway Theatre, Chelsea; which theatre is now closed. Information relative to the reopening of the Olympia and its new policy, as well as that of the Broadway, will be forthcoming.

HERE'S ONE THAT IS WORTH DOING ANY TIME!

The Chrysler Agency of Davenport, Ia., was solely responsible for the sponsoring of endurance run with one of their new models. Manager George M. Watson, always seeking an opportunity for exploiting his pictures, arranged a tie-up with the Agency that proved of material value in advertising "The Cossacks" playing at the Publix Garden Theatre, Davenport, Ia.

The whole rear of the car carried a sign on which was lettered the title of picture, name of star, play dates and name of theatres in addition to catchy sales copy about the attraction.

This car traveled the near-by cities and smaller towns where the driver of the car slowed down enough to pass out 2,000 heralds to people on the streets.

Half of the imprint space on the back page of the herald was sold to a local drug store which was more than enough to cover the cost of printing and distribution.

All in all, Manager Watson got a wide range of publicity for "The Cossacks" at no expense whatever to the theatre.

Famous-Canadian Mgrs. Told to Read 'Variety' Regularly

All Famous Players-Canadian managers have been instructed to read Variety regularly.

At the recent closed meeting of F. P.-Can. at Banff, Alberta, the managers present were asked if they read Variety. They were told if not reading it, to do so at once and continuously.

The reason given the managers was that Famous-Canadian wants all of its managers to keep current on things theatrical.

Our Gang Troupe In Publix Houses

After playing one week at the Orpheum, Los Angeles, the Our Gang comedy kids, consisting of Farina, Joe Cobb, Mary Ann Jackson, Harry Spear, Jean Darling, "Wheeler" and Pete, the dog, were picked up by A. J. Balaban of Balaban and Katz, in Chicago, for the Publix circuit.

The juvenile screen group, opened at the B. & K. Chicago theatre and will play about six weeks around the Publix houses in the east before returning to Hollywood to continue their film work at the Hal Roach studio.